

Betsy 2

MARY HARTMAN  
MARY HARTMAN

EPISODE #190

by

Peggy Goldman

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FINAL DRAFT

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CAST OF CHARACTERS

MARY. . . . .	LOUISE LASSER
TOM . . . . .	GREG MULLAVEY
LORETTA . . . . .	MARY KAY PLACE
CHARLIE . . . . .	GRAHAM JARVIS
MARTHA. . . . .	DODY GOODMAN
CATHY . . . . .	DEBRALEE SCOTT
GRANDPA . . . . .	VICTOR KILIAN
HEATHER . . . . .	CLAUDIA LAMB
MERLE JEETER. . . . .	DABNEY COLEMAN
DETECTIVE JOHNSON . . . . .	RON FEINBERG
ANNIE WYLIE (TIPPYTOES) . . . . .	GLORIA DeHAVEN
MRS. DELOREAN . . . . .	IRIS KORN
PAT GIMBLE. . . . .	SUSAN BROWNING
REVEREND STANDFAST. . . . .	GEORGE FURTH
LITTLE GARTH. . . . .	

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MARY'S LIVING ROOM, LATER, AFTERNOON  
(Mary, Tom, Pat Gimble, Little Garth,  
Heather, Annie, Loretta, Grandpa,  
Mrs. Delorean, Charlie, Rev. Standfast,  
Cathy, Merle, Martha, Det. Johnson)

ACT ONETIPPYTOES' TRAILER (NEW DAY) MORNING

ANNIE AND MERLE ARE WASHING  
DISHES. THEY'RE STRAIGHTENING  
UP THE REMAINS OF A PARTY.

ANNIE

How'd you like your party?

MERLE

It was one of the finest bachelor parties  
I've ever been to. In fact, the finest.

ANNIE

Well, nothing is too good for his honor  
the mayor-elect.

MERLE

And there were just the right number of  
people for a bachelor party. Me and you.

ANNIE

I just hope it was memorable.

MERLE

It sure was.

ANNIE

Good. Because from here on in, you and  
I are going to be nothing but a fond  
memory.

MERLE

What does that mean?

ANNIE

It means this was a farewell party, too.

MERLE

Oh? You going somewhere?

ANNIE

No, I don't have any immediate plans.

MERLE

Well, then...?

ANNIE

Last night was my wedding present to you.

Right now is my wedding present to Wanda.

MERLE

Wanda isn't even here.

ANNIE

This is one gift she doesn't have to be present to receive.

MERLE

If all this is your way of telling me it's over between us -- it's not necessary. Wanda already knows about us, and she and I have worked out an understanding. But if it really bothers you, we could always try being discreet.

ANNIE

If she already knows and you have an understanding; that's fine.



MERLE

Oh, good.

ANNIE

But, I, myself, don't believe in that kind of understanding. We don't have to make a formal announcement of it, but it is over with us, Merle.

MERLE

Why? This is a strange new side of you, Annie. So moral. I mean, what gives?

ANNIE

I do... up to a point. I may not play by the conventional rules, Merle, but I do play by rules. My own. And my rules say it's over.

MERLE

You sound like Humphrey Bogart trying to apologize for setting up the fall guy.

ANNIE

Bogart was a good man. One of my rules is not to mess up someone's marriage. I believe it was one of his, too.

MERLE

You're not messin' up any marriage. I told you, Wanda's all filled in on me and my ways. Including you.

ANNIE

You make it sound like you'd be  
disappointing her if we ended this.

MERLE

Well, maybe we would.. Frankly, I think  
that side of me appeals to Wanda.

ANNIE

Terrific -- that's your business and  
Wanda's. But I'm getting out muy pronto.  
I mean, you may laugh at what I'm about  
to say -- but I believe in marriage.

HE LAUGHS.

ANNIE (CONT'D)

I asked you not to laugh, Merle.

MERLE

I'm sorry, Annie, but you have to admit  
that, from you, it does sound pretty  
funny.

ANNIE

Why? I spent most of my life married.  
And faithful. And, for all those years  
I was absolutely satisfied with my  
husband.

MERLE

Well, then, lookin' back on it now, you  
must laugh at yourself.



ANNIE

No, not at all. If my husband hadn't died I probably would have gone to my grave content with what he and I had. But he did, and I have realized all sorts of other possibilities.

MERLE

Mmmm. Which reminds me of a question I've been wonderin' about. Do you know if a man can name a woman as co-respondent in a divorce? You know, for alienating the affections of his wife-to-be?

ANNIE

(IGNORES THIS) All sorts of other possibilities. But not you, anymore. My life, my rules. You can play your life anyway you want.

MERLE

I'd like to keep playing with you.

ANNIE

No way. The two minute warning has rung.

MERLE

I don't hear a thing.

ANNIE

Ask not for whom the bell tolls, it tolls for thee.

MERLE

Don't pull one of your philosophical quotes on me -- I happen to know that one and the fella was talking about funeral bells, not wedding bells.

ANNIE

Oh, well, can't blame me for trying. (BEAT)  
I like Wanda, Merle. She'll be a perfect wife for you. If I were you, I'd try a good marriage for awhile. You might even find yourself happy with it.

MERLE

Maybe, I'll consider it.

ANNIE

Good. Don't blow this before it starts -- if nothing else, think of your career.

BIG HONEY'S VOICE.

(ON C.B.) Breaker, breaker one nine. Big Honey here looking for Tippytoes if you've got your ears on and are in the mood for some jawjacking.

ANNIE

(AT MIKE) Big Honey, you got Tippytoes. I can't modulate right now, I'm throwing a bachelor party for a good buddy right now.

BIG HONEY'S VOICE

That the same good buddy I modulated with before?



ANNIE

Four ten.

BIG HONEY'S VOICE

Put him on.

MERLE

(TAKING MIKE) Hello?

BIG HONEY'S VOICE

You got a handle, yet, good buddy?

ANNIE

(TO MERLE'S INQUIRING LOOK) Code name.

Why not try Mister Mayor?

MERLE

(INTO MIKE) Call me Mister Mayor.

BIG HONEY'S VOICE

Aha. Well, Mister Mayor, I wanted to wish you threes and eights and all other good numbers with your marriage.

ANNIE

(TRANSLATING) That's good luck.

MERLE

Oh. Thanks. If you're not busy this afternoon, Big Honey, maybe you'd like to come to my wedding?

BIG HONEY'S VOICE

As a matter of fact, it's already on my calendar. We must have another good buddy in common, because I've been invited.

MERLE

Who by?

BIG HONEY'S VOICE

I'm not saying. But I'll lay an eye on  
you later. Going down now. (SIGNS OFF)

MERLE

Which means that at last I'll lay an  
eye on her.

ANNIE

I have a feeling you're not going to give  
fidelity much of a chance.

FADE OUT.



ACT TWOMARY'S KITCHEN - AFTERNOON

MARTHA IS CONVERTING HER HOOKER  
GARB INTO SUITABLE WEDDING CLOTHES.  
DEPENDING ON ORIGINAL -- TRADING  
BEADS FOR PEARLS, CHANGE OF SHOES,  
MAKE OF A SWINGABLE SHOULDER BAG  
A DEMURE PURSE. DONS WHITE GLOVES.  
TAKES A SCARF FROM WAIST AND USES  
AS SHAWL INSTEAD OF BOA. ETC.  
H.V. IS WITH HER, PREPARING PUNCH  
IN TWO PUNCH BOWLS.

MARTHA

It's really true what they say.

JOHNSON

What do they say?

MARTHA

About how accessories make the outfit.  
Just a few changes and the same dress  
I wore to impersonate a prostitute will  
be perfect for the wedding. Emily Post  
wouldn't be able to fault it.

JOHNSON

I wish it were white.

MARTHA

Oh, no. Only the bride can wear white  
to a wedding.

JOHNSON

I know. (BEAT) Should the same punch go in both bowls?

MARTHA

No. One of them shouldn't have any wine in it -- for Heather and the Gimble boy. And Tom and Tippytoes.

JOHNSON

Or me. I'm on duty tonight. We haven't made much progress with the prostitution ring.

MARTHA

I'm sorry, but I'm giving up "the life" H.V.

JOHNSON

You're right, Martha, cruising the bar at the Capri is no job for a lady like you.

MARTHA

I don't think I was even very good at it. Not one person propositioned me. I suppose prostitution is like any other profession -- medicine or law -- to be really good, a person should start at it very young and devote her life to it.

JOHNSON

Except that it was our duty, I'm sorry that you even had to see that seamy side of life. I'd rather protect you from that sort of thing than expose you to it.



MARTHA

That's all right. I loved the exposure. And I'm grateful for the experience. I'd never have known how humiliating it can be to try to find a man every night. A married woman can stop worrying about that after the wedding. Those swinging singles places must be really depressing. At least hookers get paid for it. I don't think I'll ever be able to pass a woman walking the streets again without feeling sorry for her. I don't mean every woman walking the streets, but the ones who are doing it for a living. There must be an easier way for people to meet each other.

JOHNSON

I think there is. At least an easier way for us to meet up with the ringleader of this organization.

MARTHA

Do you think that it is Big Honey?

JOHNSON

That is the only solid lead we have at this point in time. We have to proceed on the assumption that she's the one. And we have to establish contact the same way.

MARTHA

But we've tried the radio already. And she recognized your voice.

JOHNSON

And also spotted you and Mary for plants.

MARTHA

Maybe I've been spending so much time with my ferns I'm beginning to look like them.

JOHNSON

I mean, informants on behalf of the police. What we need is a man who will assist our investigation by posing as a potential client who can actually apprehend this alias Big Honey in the act.

MARTHA

But who could you get?

JOHNSON

I'll have to recruit some private citizen. Preferably one whose voice is already familiar to the C.B. waves so as not to arouse suspicion.

TOM ENTERS.

TOM

Hi, Martha. How's it going? You look great. Is that a convertible dress? If the cars had worked as well, I bet they'd still be making them.

(MORE)

TOM (CONT'D)

How's the punch, H.V.? Is this the non-alcoholic one?

JOHNSON

(NODS) Are you a concerned private citizen, Tom? Anxious and concerned about the presence in the greater metropolitan area of Fernwood of an illegal and immoral influence?

TOM

(TAKING A SIP OF PUNCH) A little more 7-UP, I think. Sure I am.

JOHNSON

Are you the type of concerned private citizen who would involve himself actively in an effort to rid our fine community of the aforementioned evil?

TOM

What do you want me to do?

JOHNSON

As you may know, we are trying to break up a vile ring of prostitutes operating in the area. Most important, we want to apprehend the woman at the top. What we need is a man who will arrange a rendezvous with said woman and therefore be able to bear witness regarding her attempt to solicit.



TOM

Well, I guess...

MARTHA

It's your duty, Tom.

JOHNSON

Your civic duty.

MARTHA

And just think how impressed everyone will be with you.

TOM

That's true. A little free publicity would be nice.

JOHNSON

In fact, aren't you a Jaycee?

TOM

Sure am. (MUSES) Tom Hartman, General Manager of Donnally's R.V. City and leading Jaycee, helps crack criminal investigation. Okay, H.V., I'll do it. For Fernwood and the Jaycees. What do I do?

JOHNSON

The woman in question has an established m.o. -- modus operandi, also known as method of operation. She solicits over the C.B.

TOM

I even have the equipment for the job.

JOHNSON

Just why I asked you. She uses the alias of Big Honey...

TOM

Big Honey? Oh no, that isn't possible. I modulated with her the other day. She can't be a madam, she sounds more like a nice, intelligent, sensitive, friendly, warm, sensitive, lovely lady.

JOHNSON

Lady of the evening, if our suspicions are correct. Remember, Tom, some of your hardest core criminal element are very nice people. But, nice or not, we have our duty to do.

MARTHA

Our civic duty.

TOM

I don't know. I really liked her.

MARTHA

I'm sure the lady in red really liked John Dillinger, too; but she set him up. There are things we have to do for the good of our world. Right, H.V.?

JOHNSON

Right, Martha. For our world and for the Jaycees.

TOM

Okay, might as well, get it over with.  
(TO RADIO) Breaker one nine. This is  
Big Jock. Big Honey, have you got your  
ears on?

BIG HONEY'S VOICE

(OVER RADIO) Roger, Big Jock. This is  
Big Honey. How's tricks today?

H.V. NODS KNOWINGLY.

TOM

Fine. I was wondering if you'd like to  
set up an eyeball with me this afternoon?

BIG HONEY'S VOICE

That's an enticing offer. But this  
afternoon is out. A good buddy of mine  
is taking on an old lady and I'm  
attending.

TOM

That's funny. Same here.

BIG HONEY'S VOICE

Small world. But I hate to be alone  
after a wedding. How's later sound to you?

TOM

Enticing. We'll modulate after all the  
vows are exchanged, then?

BIG HONEY'S VOICE

Roger. Meanwhile, watch out for smoke  
signals. Bye-bye.



TOM

Final. (TURNS OFF RADIO)

MARTHA

What was all that about?

TOM

She's going to a friend's wedding this afternoon, so we arranged to talk again later.

JOHNSON

What was that about smoke signals?

TOM

Must've meant something about how smokey it gets at parties. I don't know, I can check my C.B. dictionary later.

MARTHA

Isn't it a coincidence, her going to a wedding, too? I wouldn't think she'd have friends who get married.

JOHNSON

Oh, some of your most unregenerate criminals are married people.

FADE OUT.

ACT THREEMARY'S LIVING ROOM, LATER - AFTERNOON

ALREADY ASSEMBLED ARE: MARTHA AND H.V., CATHY, LORETTA, TIPPYTOES, AND HEATHER. MARY AND TOM ARE GREETING PAT AND LITTLE GARTH AT THE DOOR.

MARY

Come on in. Hello, Pat. Your bruises are much better looking. Really.

Hello, Philip. This is my husband.

TOM

Hia.

LITTLE GARTH

How do you do, sir.

MARY

What manners! What terrific manners.

Heather could learn so much from you.

I want you to meet her right now!

LITTLE GARTH

Are you alright, Mom?

PAT

I'm fine. You go ahead.

HE AND MARY DO.

TOM

Garth isn't coming?

PAT

No. You know the way some people hate funerals? That's the way Garth feels about weddings. I think he must have had a traumatic experience at one once. As a child.

TOM

Oh, sure. Can I get you a punch?

PAT

No. Please no punches. Not today.

TOM

(KINDLY IGNORING) Okay, no punch. Relax, Pat; have a good time.

MEANWHILE, ELSEWHERE.

MARY

... and this is my daughter. Little Heather.

LITTLE GARTH

Hi.

HEATHER

Hi.

MARY

I knew it. I knew you two would hit it off right away. Have a nice visit  
(STOPPING AT T.T. ON WAY TO DOOR) How's it going? Are you having fun?

ANNIE

It's lovely, Mary. Really. Everything's going to be fine.



MARY

I hope so. I wouldn't want Merle to be disappointed. Or Wanda.

BACK AT THE KIDS' KORNER.

HEATHER

So, where's your old man?

LITTLE GARTH

Who cares. We should all just be glad he's not here.

HEATHER

Don't like him much, huh?

LITTLE GARTH

That's the understatement of the year.

Why don't you fill me in on some of these people? Who's that with the guitar? She's cute.

HEATHER

Oh, no. Don't tell me you like older women? That's Loretta Haggars. She's sort of a country singer.

LITTLE GARTH

Married?

HEATHER

Yeh. To Charlie. But he's taken off for parts unknown. And the one talking to her is my pregnant, unwed aunt Cathy.

SO, TO CATHY AND LORETTA.

LORETTA

I never, in my wildest dreams, ever thought I'd be preparin' to sing at Merle Jeeter's wedding.

CATHY

What are you going to sing?

LORETTA

Just a couple of standards. Merle had asked me to do his favorite number, but I explained to him how I didn't think it was real 'propriate or wedding-like.

CATHY

What's his favorite?

LORETTA

Thank Heaven for Little Girls.

BACK TO MARY, WELCOMING MRS. DELOREAN,  
GRANDPA IS LAGGING A LITTLE BEHIND.

MARY

Mrs. Delorean. What brings you here?

MRS. DELOREAN

Your grandfather, dear. Come along, Mr. Larkin.

GRANDPA

Hello, Mary. Hello, Tom. I hope you don't mind my bringing Leonora, but she told me how much she likes weddings.

TOM

Of course not. Hello, Mrs. Delorean, I'm Tom Hartman. It's nice to greet a couple for a change.

MRS. DELOREAN

Hello, Mr. Hartman. I've been looking forward to meeting you for quite a while. Your wife and I have had so many interesting encounters. In fact, just yesterday...

MARY

(INTERRUPTING) Grandpa, why don't you take Mrs. Delorean in to the refreshments. I see Reverend Standfast coming.

AND, AGAIN, THE KIDS.

LITTLE GARTH

Who are those four?

HEATHER

The redhead is my grandmother, she's a decoy prostitute, her date is a local cop who's supposed to be trying to find my missing grandfather. Ha, ha!

LITTLE GARTH

Another one who took off?

HEATHER

Yup.

LITTLE GARTH

I like this community. Especially if the runaway husband thing is contagious and my father is the next to split.

HEATHER

As long as it isn't mine.



TOM AND H.V.

TOM

Are you sure you want to go ahead with that set-up, H.V.?

JOHNSON

It has to be done, Tom. Don't you want this to be a fine community for your sweet, innocent daughter to grow up in?

BACK TO:

HEATHER

The really old man, the one who looks as if he's about to croak, is my stepgrandfather, and his date is the local librarian.

LITTLE GARTH

Keep your eye on the librarian. The one at my school had something going with the entire science department and the senior drill instructor. Who looked a lot like the man your mother's talking to.

HEATHER

That's the Reverend Standfast.

MARY AND THE REV.

REV. STANDFAST

(SURVEYING THE ROOM) Don't they make a handsome couple, Mrs. Hartman?

MARY

Who? The only couples in the room right now are thirteen years old and eighty.

(MORE)

MARY (CONT'D)

I mean, both pairs are cute in their own way. But they're not exactly what I would call handsome.

SHOOT HEATHER AND LITTLE GARTH.

MARY (CONT'D)

Pre-pubescent, maybe, or...

GRANDPA AND MRS. DELOREAN.

MARY (CONT'D)

... post-mortem. But definitely not handsome.

REV. STANDFAST

I was referring to the wedding couple. I had envisioned them in my mind's eye.

MARY

Oh. You'd have to with this group, wouldn't you? Do you realize that Tom and I are the only husband and wife here?

REV. STANDFAST

And I'm sure you'll serve as an inspiration for the happy newlyweds. If you'll excuse me, I feel the need for a little libation.

HE HEADS FOR THE PUNCH. LORETTA  
APPROACHES MARY.

LORETTA

How does this sound, hon? As much of  
I Love You Truly as we have time for.

(MORE)

LORETTA

Then when I spot Wanda, I hold it for a sec, and then Tippytoes and I segue right into the wedding march.

MARY

Why is Tippy helping with the music?

LORETTA

Oh, hon, she's real musical. In fact, she's the one what knew this here tune, I Love You Truly. I was gonna do a little of I Walk the Line, but she really thought th'other one'd be better.

MARY

I don't know, I Walk the Line would be an interesting processional.

LORETTA

She's got the kinda voice that can sing most anything. Y'know?

MARY

Oh, I know. Anything at all, I'm sure.

THE REVEREND SPEAKS TO CATHY.

REV. STANDFAST

Hello, Cathy. I haven't seen you in quite a while. What's new?

CATHY

(LOOKS AT BELLY) Well, nothing much, I guess. I've been staying with some friends in Fernwood Heights.



REV. STANDFAST

That's nice. Tell me, do you have any plans for the future?

CATHY

(HE'S KIDDING) No, nothing special.

REV. STANDFAST

Well, it must be nice to just take life as it comes. (BEAT) I do enjoy a good wedding. I hope you'll let me know if you ever need me for one.

CATHY

I'll do that.

BACK TO MARY.

MARY

(TO LORETTA) Maybe we should get the old show on the road now. Why don't you get your guitar? (TO TOM) Is Merle ready? Wanda's ready any time now.

TOM

I'll get him.

HEADS FOR KITCHEN.

MARY

(TO ALL) Alright, everyone. It's time. Take your places. Any place will do. Isn't it nice, we're all on the same side -- the bride-and-groom's side.

IN A MANNER OF SPEAKING, PLACES ARE TAKEN. A LARGE HUDDLE FORMS FACING THE REVEREND.

LORETTA STANDS ON SOMETHING SO THAT SHE CAN SEE OVER THE CROWD TO SPOT WANDA; ANNIE IS NEXT TO HER. TOM BRINGS MERLE FROM THE KITCHEN. BEFORE MERLE TAKES HIS PLACE, HE HAS A QUICK CHAT WITH ANNIE.

MERLE

Where is she? Where is she?

ANNIE

I've heard of anxious bridegrooms, but this is silly. I know you, rmemeber? Besides, this is where Wanda makes her big entrance.

MERLE

Not Wanda, Big Honey. Where is she?

ANNIE

Don't know. Guess she couldn't make it.

MERLE TAKES HIS PLACE.

MARY

Hit it.

LORETTA AND TIPPYTOES START SINGING.

LORETTA/ANNIE

I love you truly, truly dear

Life with its sorrow

Life with its tears

Fades into dreams when I feel you are here

LORETTA STARTS A TAKE, STOPS SINGING.

ANNIE FINISHES VERSE --

ANNIE

For I love you truly, truly dear. (IN THE TUNE OF WEDDING MARCH) Dumdumdum...

LORETTA INTERRUPTS WITH THE  
FOLLOWING VERSE OF BABY BOY AS  
THE CROWD DIVIDES TO FORM AN AISLE  
FOR THE BRIDE.

LORETTA

And every single day I count my blessings

and I say

Thank you Lord for sending me my Baby Boy

For life with him's a pleasure, there's no

way I can measure

All the love I feel inside for Baby Boy.

AS SHE GOES INTO THE CHORUS, WE SEE  
THAT NOT WANDA, BUT CHARLIE IS  
COMING DOWN THE AISLE.

SO WE CAN, HAPPILY:

FADE OUT.

END OF EPISODE #190